'The Fairies of GISELLE the Forest'

demands made by it upon the artists are such that it is seldom attempted, stay of the hunters rearries. and, it may be said, has not been successfully presented since the days of revival by Mordkin,

Giselle is a dainty, piquant French romance in two acts, with a sombre vein of tragedy underlying every mo-

wood nymphs, fairies, goblins and witchcraft, furnished Theophile Gautier, the poet, with the material for the libretto. Adolpe Adam, the composer, breathed life into the poem and lieves; she is again happy. clothed it with entrancing music-the result of her joint labor being a work | But Hans wishes to pursue his rewill live forever.

lage in the heart of the wine-growing sounds it. Hunters and villagers rush district. It is vintage time and gaiety is the order of the hour. Here dwells Giselle's cottage. Waving • the hat the simple, lovely Giselle, a maid beloved by all, but especially by two village lads—Hans, the gamekeeper, and Loys, a youth of mystery. Loys like the sight of this, realcame into the life of the hamlet un- izes at last that her flance has deceived known and unannounced, accompanied her, by a boon companion, Wilfried, from whence no one knew and for what purpose no one could fathom, unless shrinks from him with dread; she runs tiful Giselle, a task he set about as- her mother's arms.

Such is the status of affairs when the curtain rises, disclosing Hans surveying the home of the object of his affection and that of his rival, close by. Loys' door swings open and he emerges with Wilfried, who is pleading with him. Scenting an opportunity to penetrate the mystery that surrounds Loys' Hans secretes himself and list. penetrate the mystery that surrounds Loys, Hans secretes himself and listens. Wilfried's words and demeanor make it apparent that Loys is his superior, and that Wilfried seeks to dissuade him from his purpose. But just at the moment that it appears the fates had given Loys' secret into the gamekeeper's hands, Loys orders Wilfried to be gone and say no more.

Act II.

ITTLE IDA ST. LEON, who has trested, distracted mind reverts to the dance. She seems to hear the joyful the circus' when it was first produced in New York.

Always fascinated by the stage, she stood nightly in the wings watching the title role of "Polly of the Circus," owes much of her success to the tutelage of Mabel Taliaferro (Mrs. Frederic Thompson), with whom the St. Leon family was associated during the first two seasons of "Polly of the Circus" when it was first produced in New York.

Loys a few brief minutes before. She date to which she was dancing with Loys a few brief minutes before. She falls in her mother's arms, casts a last look at Albert and falls a corpse at the first two seasons of "Polly of the Circus" when it was first produced in New York.

Loys a few brief minutes before. She date to which she was dancing with Loys a few brief minutes before. She date to which she was dancing with Loys a few brief minutes before. She date to which she was dancing with the title role of "Polly of the Circus" owes much of her success to the tutelage of Mabel Taliaferro (Mrs. Frederic Thompson), with whom the St. Leon family was associated during the first two seasons of "Polly of the Circus" when it was first produced in New York.

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Loys a few brief minutes before. She date to which she was cased and seems to the title ro gamekeeper's hands, Loys orders Wil-fried to be gone and say no more.

and whose love for Giselle is such that he is consumed with jealousy, can restrain himself no longer. He rushes to Giselle and upbraids her.

Midnight brings Myrtha, queen of the forest fairies. She dances alone the fairies.

Giselle and upbraids her.

Giselle points to sheld her from the grave. He bears gives him. She would console him her far away and kneels before her, and save him from the vengeance of Giselle points to the sun and indicates the fairies.

ing for the vine-clad hills, but Giselle, for her. The pale moonlight falls on scepter, forcing him to rise and dance high spirits find expression in dancing.
All are carried away by the dance and John in it. The festivity is at its height when Giselle's mother, Berthe, arrives. transformed into a sprite. Wings ap-She stops her daughter and warns her pear on her delicate shoulders; she not to succumb to her passion for scarcely touches the earth now. She dancing lest it possess her after death. begins to dance. Then she relates the ancient legend. A noise is heard and the fairies fade

With wonder written on their faces away. emerge from their graves to do the steps of the dance of death. Beautiful as the moonbeams that play about them, soft as the whispering nocturnal them, soft as the whispering nocturnal process that make music for them, graceful as the forest branches that vagrant eddies toss in sympathetic rhythm, these bewitching sprites are cursed. In the presence of their irresistible charms, wo to the traveler who meets them. To dance with them who meets them. To dance with them is his fate—to dance and dance and dance and dance and dance madly on until death ends the spell.

The mellow sound of the hunter's

the villagers, when Hans, the gamekeeper, arrives. What he heard pass between Loys and Wilfried but a short time ago, coupled with Loys' present attitude, fills him with suspicion. The moment he has long sought has arrived, and he slips into Loys' cottage to investigate for himself.

The hunting party proves to be that of the prince regent and his daughter, Bathilde, whose attendants lead them to Berthe's cottage, where Giselle meets them and makes tender of her homely hospitality.

Bathilde, taken with Giselle's rare beauty, interests herself in the village girl. She questions her as to her life, her occupations, her pleasures. Berthe answers for her that her daughter is very happy indeed. She has no griefs,

"But has she any loves?" questions 'Ah, yes," Giselle blushingly con-

fesses, and pointing to Loys' cottage says, "There is the home of my fiance. I love him so much that all the world would be changed, and I would die if I found he loved me no more."

Bathilde is much interested in the young villager, for is she not, too, about to be married? True, it is a match in which neither she nor her fiance have had a veice, for they are of the noble class and questions of state rather than the dictates of the heart govern the choice of mates for such as they. But she knows what love means, nevertheless, and Giselle's happiness interests her. So Bathilde promises to give her a dowry on her wedding day, and, taking from her throat the necklace she wears, she places it about Giselle's neck to bind her pledge.

The prince, although regaled by his ride no further. He orders his aides

NE of the group of big ballets to and attendants to ride on, telling them be presented by Mile. Anna Pavlowa, M. Mikail Mordkin and the Imperial Russian ballet at the Salt Lake
lows in time to hear the order. It fires theatre, is Giselle. The technical dif-ficulties presented and the tremendous

Giselle, catching sight of Loys, runs Grisi and Tagiloni until the present her. The peasant girls join him. Hans, tormented by his great jealousy, throws himself in the midst of the merry throng, and cries out to Giselle that Loys has deceived her; that, in-A quaint legend of the period of stead of a simple peasant, her lover is Louis XV, when the French peasantry a lord in disguise, and to prove what expressed the dreamy romance of their uncultured, souls, through a lord in disguise, and to prove what he says, he produces a noble's sword uncultured. uncultured souls through belief in and hat he has stolen from Loys' ward Hans, but the latter evades him by running behind the peasants. Then Albert goes to Giselle's side and endeavors to calm her. Giselle still be-

that justifies its popularity and which venge to the end. He recalls the order given by the prince to his attendants; The opening scene represents a vil- and, seizing his hunting horn, he

it might be to pay court to the beau- toward her cabin, throws herself in

Bathilde, who has come out with Together Loys and Wilfried took up their abode close to that of France's fairest daughter. Their manly char-

mental to his own quest for Giselie's comes violently insane. She cries! She hand Such is the status of affairs when presses it against her heart, then re-

ic wand, calls forth the fairies. They "I love him, and all the world may begin to dance, but at a sign of the know," cries Giselle. And Hans de- queen they stop, and Myrtha an- pursued by the fairies. The unfortuparts in anger, vowing to take revenge, nounces that a new companion will nate gamekeeper falls at the foot of Nor is his revenge long delayed. join them that night. The fairies of a tree and begs for pardon. But the The grape gatherers troop by, head- the forest make a wreath of flowers queen of the fairies waves her mystic

the village lads and lasses hand on her Duke Albert appears, followed by his grave. words as she tells of the mad moon- esquire, Wilfried. The duke is sad lit revels that follow the stroke of and pale. The death of Giselle has pointing to the cross, to which he midnight when the fairies of the forest caused him to almost lose his mind. clings. emerge from their graves to do the He slowly approaches Giselle's grave,



acter and pleasant ways soon won them a place in the hearts of the villagers—that is, all save Hans, who regards the advent of Loys as detri-

THE BIOGRAPHY OF A CIRCUS GIRL

TITTLE IDA ST. LEON, who has the Circus" when it was first produced

fried to be gone and say no more.

Wilfried moves unwillingly away, and Loys alone proceeds to Giselle's cottage. He knocks softly at the door and Giselle comes forth joyously to meet him. Showering evidences of affection upon him, Giselle tells Loys of the terrors the night has had for her; she has dreamt again and again that he had deceived her.

Loys, red-faced with confusion, protests his honest and undying love,

"Take head that you never do de-

the forest, and arrives on the scene, emotion, calls for help, but Giselle

Duke 'Alfred, terrified, tries to es ape, but the fairies catch sight of him and drag him into the bewitched cirover Albert, but Giselle stays her hand. and, seizing Albert, draws him to her

"Here is your shelter," she indicates,

Myrtha raises her scepter again,



MISS JANE WHEATLEY rest at Giselle's cottage, has thoroughly tired of the chase and decides to The Clever Leading Woman at the Garrick, Who Appears as Margaret Rolfe in "The Woman in the Case" Tonight.

tests his honest and undying love.

"Take heed that you never do deeeive me," she cries, "for if you do I
shall surely die."

Hans, who has witnessed this scene.

Too of the hill, Moaning winds sign sadly through the forest that surrounds this hallowed spot. The hour of midnight is at hand, and Hans, remembering the old legend, is overcome by fear and creeps away.

Too of the hill, Moaning winds sign sadly through the forest that surrounds this hallowed spot. The hour of midnight is at hand, and Hans, remembering the old legend, is overcome by fear and creeps away.

Seeing Albert's despair, Giselle forto shield her from the grave. He bears
gives him. She would console him her far away and kneels before to shield her form the grave.

vanishes. Servants, responding to Albert's feeble call, find the broken-hearted nobleman prone upon the ground-dead.

(Continued from Page Four.) drag him into the bewitched cirMyrtha raises her fatal wand
Albert, but Giselle stays her hand.

seizing Albert, draws him to her

seizing Albert, draws him to her

SALT LAKE THEATRE.

An event of the theatrical season will be "Polly of the Circus," Frederic hompson's magnificent production, to be seen at the Salt Lake theatre for the week beginning Monday, Decem-

her business as compared with his ministerial duties, says: "One year you give 'em the rottenest kind of a show, and they eat it up: the next year you give 'em a 'knockout,' and it's a frost.' Those are but random samples. The circus scenes of the third act are revelations of stageeraft. It's all there—the rings, the horses, the clowns and everything and everybody else. The setting of the last scene of the third act is as wonderful as it is beautiful. The circus trains and wagons within The circus trains and wagons winding away up the pathways while Polly re-mains once more and forever behind, and with the man after her own heart Taken all in all, "Polly of the Circus" offers more bure and wholesome entertainment than any play has had in a long time, hence its success.

GARRICK THEATRE.

So very popular did "The Call of the So very popular did "The Call of the North" prove with Garrick theatre patrons that the management has selected a play to follow that is filled with equal intensity and contains all the heart interest and dramatic situations. The play for the entire week beginning tonight is by Clyde Fitch, "The Woman in the Case." This splendid drama was played at the Salt Lake theatre some years ago with Blanche Walsh in the star role of Margaret Rolfe. The play at that time proved a great drawing card and packed the theatre at every performance. Miss Wheatgreat drawing card and packed the the-atre at every performance. Miss Wheat-ley will be seen in the same role as that played by Miss Walsh, while Wil-liam Ingersoll will appear as Julian Rolfe. Mr. Seymour, Mr. Day, Mr. Cros-by, Mr. Herblin. Mr. Peters, Mr. Wil-liams, Miss Dills, Miss Pringle, Miss Collier and Miss Stuart are all happily cast, and some very clever work may be looked for.

"The Woman in the Case" is a play in four acts. This play has the strength to hold an audience with firmest grip. No other play of the season has such tensfon creating power. From the mo-ment that the evidence begins to coll tightly about the man in the case, until the fierce climax in the third act which foretells his acquittal, the interest ac-cumulates, and every nerve is strained to await the outcome. The plot is ra-tional, developed logically, without the



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Quite likely you attend the the-atre regularly; but how much sup-port or encouragement do you give she churches? Yet you wouldn't care to live in a churchless compression. to live in a churchless community. Why not vary your engagements for the coming week, and attend the lecture at Hiff M. E. Church, Tuesday, at 8 p. m.? The subject is, "The Gem of the Antilles," by Rev. R. P. Nichols, A. M., who spent 8 years on the island in charge of a department of the government tressury, followof the government treasury, follow-ing the American occupancy. He witnessed the execution of five criminals by the Garrote, the only execu-tion by this method under U. S. sanction. Descriptions, narrations, poet-ry, eloquence. Fine music. Admis-sion 25c—and worth more. Come, you'll enjoy it, and help a worthy

ornament or disfigure. The developments in the case appeal to one as such as might easily come in real crime The action carries you along without the feeling of protest that is aroused by phases of the plots of many plays, and at times so real and natural is the play that one might easily forget that only a play is being witnessed and not ar occurrence in real life. The deepest interest comes in the third act. The scene the Nan Patterson type would occupy. They are the apartments of the wife of a man now in jail accused of murder. She has taken them to serve her in a detective scheme. "The Woman in the Case" occupies a near-by flat. This woman is a strong witness against the husband. She hates him. She has

(Continued on Page Six.)

COLONIAL

WEDNESDAY EVENING ELLEN BEACH YAW

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